

PLAYS FOR AMERICAN

**"MERELY MARY ANN" TO BE PRO
DUCED IN OCTOBER.**

"La Valliere" Also to Be Seen—Attractions and Actors Secured Abroad by Agent Tyler.

NEW YORK, Aug. 1.—George C. Tyler, theatrical agent, arrived on the Luca to-day and announced that Miss Eleanor Robson he had secured the Bataille pit "La Valliere," the English society drama, which Mrs. Humphry Ward and Louis Parker have written, and a play by J. Augustin, in which Miss Robson will play the part of "Merely Mary Ann." He contracted with Signor Tommaso Salvini for an American engagement, of thirty performances next spring in a repertoire including "Othello," "King Lear," "Ingram's," "La Mort Civile." Miss Robson will start with Salvini, whose name joins in the title of the new production. She will use English, as was the case in Salvini's former American tours. Salvini will give four performances a week, and engagements will be confined to the large cities. During the remaining nights of a week Miss Robson, supported by Edna May, her sister, will appear in the classical repertoire. Miss Robson will open her season in "Merely Mary Ann."

Miss Tilley will sail for America on Cedric Aug. 29, and will open at Chic on Oct. 12. Ermete Novelli will come this country next year for one hundred performances which will not be named.

ment with Mme. Rejane. Miss Bessie
bott, the soprano of the Paris opera,
probably be presented to the American p
lic next season in English opera, tho
the precise date for the opening of

Mr. Lyter has contracted with Sir Col. Doyle for a play based on his publication of incidents in the life of Napoleon hero, Brigadier Gerard, which will be used for James O'Neill.

Sudermann's New Play.
BERLIN, Aug. 1.—Herman Sudermann

dramatic, has finished his play, "Socrates and His Hot-spur Companion." The production will be given at the Lessing Theater in October. The play treats

the revolutionary movement of 1848, showing how the tempestuous aspirations for liberty of that period were transformed into the present-day liberalism.

politan Opera House of New York, contracted with Madame Gadske to appear as Brunnhilde, in addition to the previous roles for which she was engaged. Edith Walker, of the Vienna Court Opera, who had been engaged for Wagnerian roles, is American, who made her debut at the Royal Opera in Berlin several years ago.

THE SISTINE CHAPEL.
Bad Condition of the Roof Endang

Priceless Works of Art.
London Standard.
The condition of the roof of the Six
Chapel in Rome has for some time b

he was seized with his present illness, g
orders that the necessary work of re
should be taken in hand at once.
gravity of this statement will be app
ciated by those who realize the un

place in religious art occupied by the church that Prinetti built for Sixtus IV, more than four centuries ago. There are said to be several fissures in the plaster, and some of the wooden supports of the vault are sagging away. Iron cross-bars are to be substituted and the cracks made good, and we are assured with the familiar Italian one-

ism, that all danger will then be at an end. We trust it may be so, since any disaster to the immortal Sibyls and Prophets which Michael Angelo enriched the world would be a much more serious matter to

this is not the first occasion on which Sistine roof has been matter of concern. Before now water has even trickled through cracks in the dome, while paintings themselves, once so resplendent have become faded by time and dimmed by the smoke of tapers and incense. On

whole, the Popes have taken good care of the treasures which art and ambition have lavished upon the buildings under their care, and it is impossible to imagine that any pains will be wanting to preserve the monumental conceptions that we owe to the magnificent ideas of Julius II. The vault of the Sistine is, indeed, the m

When he began the work in 1508 Michelangelo regarded himself as a sculptor of Color was strange to him, he was persuaded to the task with difficulty, and payment he received for it would be spised by a fashionable decorator. Yet

this narrow and lofty lane, which, before
was overlaid with his genius, must h
been gloomy in the extreme, he poured
his soul in a new revelation. In travail
weariness, with no companions save
color grinder and the impatient Pom
who would not be denied, and with li
relaxation except the sermons of Sa

Even so great a man as he had to cope with troublesome material difficulties. Bramante failed to devise an appropriate scaffolding, and the creator of this greatiose Old Testament cycle, who gave life to the statueque forms of the mysterious Sibyls, had to invent his own. In his

of experience with the medium he made plaster too wet, and would at first have spaired. It was a Titanic work, with great surface, its sternly splendid images, the sense of awe and immensity that broods over it, the technical illusion which convert a mere ceiling into a limitless vault peopled by patriarch and ora-

Ghirlandajo have made the walls of chapel glow with their frescoes, but they are all a mere preparation for the dome which seems to typify art and eternity. It does this ceiling exhaust all that Michelangelo accomplished in the then detached building which finally became part of

Late in life, "The Last Judgment" was to come as a frescoed altar piece for which the reckless Papal magnificence destroyed the three Peruginos that occupied its place. But who that enters the Sistine, and reflects that the great Florentine spent twenty years of his life within these solid

wants, has much thought for any of man? The place is his monument. even the prudery of Paul IV, who clo the female saints in vesture of hues crude as the puce and magentas and ferinos of the early sixties, could dest the noble austerity of the picture which author refused to paint in oil, as bein

is difficult to smile at the grim revelation which placed the Pope's artistic mantle maker in the pictured hell. As the scenes ceremonies gorgeous or touching, chapel is famous in religious history.

Mme. de Stael has left a graphic description of the gradual extinction of the can-

phantoms in the twilight, and the ear hardly support the mournful cadences. I was afraid to listen once more to the vulgar sounds of that world which seem so far away when the silver trumpets hushed and the Pope-King is no more.

To Detect Counterfeit Silver.
Philadelphia Record.

The clerk in the grocery took out of pocket a little packet of blue vitriol so. This he placed in a drawer under the co

ter. "What are you going to do with this blue vitriol stone?" a patron said. "Wash me, and I'll show you," the clerk answered. He took a silver quarter out of the cash register, rubbed the stone over it, then wetted it. "See?" he said; but the patron saw nothing, for nothing had happened. "Now watch again," said the clerk.

stone, wetted it, and it immediately turned black. "It turns black because it is counterfeit," the clerk explained. "This is the best way to detect counterfeit coins. You just rub them with the stone, and wet them, and they turn black, they are no good, but they are all right if they keep their color."

can make this test in a half second with the customer's knowledge. The advantage of that is that if your suspicions are wrong the customer, knowing nothing of the test, can't take offense."
